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ABSTRACT

This introductory, secondary level course in advertising design provides a vocational orientation to art education. The concern of the course is the eventual use of commercial art--to persuade consumers to buy goods and services. Objectives of the course include competencies in the technical aspects of commercial art and an awareness of consumer psychology and job opportunities. The course begins with a discussion and lesson on basic design. Twelve projects--pen practice, geometric landscape, color theory and application, two small color roughs plus one comprehensive layout, introduction to printers' materials, television titling card, travel or resort ad, teaser ad, silk screen project, book jacket, scratchboard, and photographs and tint block--in illustrating, lettering, layout, screens, keyline, and mechanical art are outlined. Discussion of each project includes its purposes and procedures and notes for the teacher. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 007 889

ART EDUCATION

ADVERTISING DESIGN

6693.07
6697.02

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 098109

ADVERTISING DESIGN

6693.07

6697.02

ART EDUCATION

Written by: Frank A. Raia

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida

1974

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TABLE OF CONTENTS

I. COURSE TITLE 1

II. COURSE CONTENT 1

III. COURSE DESCRIPTION 1

IV. RATIONALE 1

V. COURSE OF STUDY OBJECTIVES 2

VI. COURSE CONTENT 7

Basic Design 7

Project 1--Pen Practice 11

Project 2--Geometric Landscape 17

Project 3--Color Theory and Application 24

Project 4--Transit Ad 28

Project 5--Introduction to Printer's Materials 31

Project 6--Television Titling Card 37

Project 7--Travel or Resort Ad 40

Project 8--Teaser Ad 43

Project 9--Silk Screen Project 45

Project 10--Book Jacket 51

Project 11--Scratchboard 53

Project 12--Photographs and Tint Block 59

VII. BIBLIOGRAPHY 73

VIII. VOCABULARY 74

PREFACE

Learning has been defined by many contemporary educators as a noun; but it is a verb experience--full of action and involvement, doing and being. At least it should be, and that kind of involved learning is what this course of study is all about.

This course of study, titled: ADVERTISING DESIGN, is structured after practical considerations, as well as the aesthetic. It projects, in addition to academic criteria, basic commercial art content. It includes twelve (12) projects ranging from basic design to advertising ads, to TV art, printers' materials, and photographic and tint block layout.

Special appreciation is given to Mr. Frank A. Raia, Director of Education, Ft. Lauderdale Art Institute, for his painstaking efforts to produce a course of study that will give the advertising art student a sophisticated approach to the subject, and simultaneously, include suggested project assignments which the student can use to explore the subject and which the instructor can easily apply to a series of assignments for class/studio projects.

Constructive criticisms or recommendations relating to this publication should be directed to the Art Office, Room 1601, Penthouse East, Lindsey Hopkins Education Center.

Charles M. King, Consultant
Art Education

I. COURSE TITLE

INTRODUCTORY COURSE IN ADVERTISING DESIGN

II. COURSE NUMBER

6693.07

6697.02

III. COURSE DESCRIPTION

The Advertising Design course has been developed for Dade County Public Schools to bring about tactile experiences in the field of commercial art.

Empirically, all art forms start from the simplest to basic designs. The course brings the student through developmental thought processes that will help him visualize design continuity to the more complex reasoning behind advertising design.

Each project has been geared to give the advertising design student a basic knowledge in each of the skill areas under the umbrella of commercial art. The student, by executing each project in illustration, lettering, layout, screens, keyline and mechanical art. A brief look at understanding the consumer and job placement is explored.

IV. RATIONALE

The need for the trained commercial artist in today's fast changing and innovative society has never been greater. With the constant emergence of new and better products in the marketplace, the need to have those products advertised becomes more urgent.

Combining a young person's fine art ability with commercial art training at the high school level will be very rewarding to the student. This training will give meaningful direction and sound educational training to his art program. Art will then be a career orientated by a vocational objective.

V. COURSE OF STUDY OBJECTIVES

A. Consumer Psychology as it Relates to the Field of Advertising Design

The commercial artist must not only be a fine artist but possess other skills as well. The commercial artist must have the knowledge of how to prepare his art work for reproduction. He must also execute his art work to do a specific job. Moreover, the artist must please his client and sell the client's product or service at the same time. Along with all of this, the commercial artist is faced with deadlines. The deadline for the artist is usually a first in a long series of deadlines until his art work reaches the consumer where its final test is given. Will the consumer be motivated enough by the advertising to buy that product or service?

This question brings up the entire spectrum of psychology. In other words, what makes the public want to buy a specific product or service?

Most large advertising agencies that employ many commercial artists also employ a psychologist who does a great deal of research before any advertising campaign is launched.

They may do a test or sampling of a cross section of state or country before a big advertising campaign is begun in those areas.

Advertisers may want to know if the public is ready for this new product. If not, advertisers may spend the time and the money to get them in the mood or make them want to buy the product or service.

Advertising agencies find out who is doing the most buying in the country. They know that the teenagers in this country do more buying than any other single age group. Consequently, most advertising is geared to the younger people. "Youth is where it's at" is today's theme in the market place. Themes, moods, movements are all part of consumer psychology.

Advertisers are quick to move with trends. If the trends are ecology minded, then the advertising people gear their ads towards ecology--non-pollutants, soaps, etc.

The list of items that could be included under consumer psychology is practically endless--give-away items, gadgets, gimmicks, and many other persuaders that help make the public buy that particular product or service.

The main objective is to impress the students with the fact that their art work will eventually be used to persuade the consumer to buy goods and services.

B. Competencies: The student upon completion of this course will be able to:

1. Describe the principles of basic design (Project #1).
2. Produce one drawing utilizing basic design elements such as dimension, form, detail, rhythm, tonal area, and dark and light patterns (Project #2).
3. Define and demonstrate the meanings and uses of color in painting (Project #3).
4. Create an effective transit card (poster) using the product itself, a slogan, and a logo type (Project #4).
5. Create a layout which deals specifically with type, and typographical accessories, its aesthetic and practical function in layout design, and the mechanics of specifying the proper types to obtain the desired visual effect stated in layout (Project #5).
6. Create a television telling card stressing graphic design, symbolism, abstracts, cartoons and various techniques rather than realistic renderings (Project #6).
7. Create a travel or resort ad (halftone) after a thorough study of the particular place they are promoting to present a unique, modern, and striking ad (Project #7).
8. Create a teaser ad which offers a very limited amount of information to the public, whetting their appetite for more (Project #8).

9. Create a silk-screened poster using the master drawing and photographic stencil process.
10. Create a book jacket (front cover only) stressing the importance of research into the subject matter.
11. Demonstrate the various techniques of scratchboard.
12. Create a two-color hand separated project involving a key plate and color overlay.

C. Carreer Opportunities

Job opportunities for the young are many. Instructors should refer to the Occupational Handbook pulbished by the Office of Education in Washington for specific jobs and salaries on a national level.

Graduates of a course in commercial advertising art must have a portfolio. The portfolio is the calling card of the commercial artist. It must be an honest evaluation of the young artist's skills. Contained within the portfolio must be at least twelve samples of work to include layouts in rough form to comprehensive finish. The ability to produce a clean, sharp mechanical with type specification and photography inserts is also highly important. The art directors want to see the students' abilities to do basic tasks in the studio such as paste-ups, type specification and keys and mechanicals. Along with this, the students' creative ability must come through.

As beginners, most graduates will spend a certain amount of time in apprenticeship training; the duration to be determined by the ability of the artist.

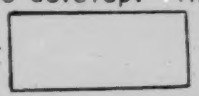
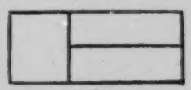
Success in this highly competitive field is determined by ability and perseverance. Job opportunities are there for the aggressive person willing to start at low salary but with knowledge that the sky is the limit.

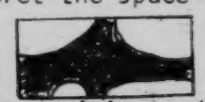
Most commercial artists are attracted to the larger more industrial cities as that is where the action is and most of the jobs. Middle and South Florida are growing fast and the need for young designers, illustrators, photographers and fashion illustrators is growing fast.

Field trips to the newspapers, department stores, printers, typographers, photographers, silkscreen printers, etc., would be of vast importance to help the young artist decide which direction he may eventaully take.

VI. COURSE CONTENT

A. Basic Design

Explain the principles of design to students. All art forms begin with design and the knowledge of controlled space. Space, both negative and positive in a controlled area is what the designer is to develop. The designer begins with a plain sheet of paper  then proceeds to define that area into very definite spacial breakups.  How the designer breaks up the given area into specific areas may be accomplished in many ways. Through simple lines, shapes, and textures, the designer delineates the working area.

As the working area is defined, the designer begins to interpret the space into negative and positive shapes or spaces.  Normally what is dark in the design, is positive and what is white is negative. Even thought this may not be true in all cases, depending on which of the two may be more dominant the advertising designer considers the white space his negative area. The term in advertising circles is heard many times "leave a lot of white space." What they are referring to is the negative space in the design or ad that does not contain any positive elements such as headlines, body copy, illustrations, photographs or logos.

Explain to students at this point how the "spot theory" is utilized to determine just how to break up the given area.

Advertising Design to be offered to high school students to give them a basic understanding of skills to be taught. Specific classroom assignments will be given to cover several skill areas outlined under the umbrella of advertising design. This course will cover the following related commercial art skills.

Commercial Advertising: Emphasis will be placed on the advertising of products and services. Several specific assignments will be given to explore the various segments of the advertising field. Basic techniques and procedures will be taught, including basic design, layout, paste-up, lettering, color, overlays, screens and mechanicals for camera-ready art.

The student will receive some knowledge of consumer psychology as it relates to the buying public.

Production of art work which is the basic key to the commercial artist's knowledge will be covered to include printing techniques. Knowledge of how their art work is reproduced will be defined to include letter press, lithography and photography.

A final unit in job opportunities for the commercial artist will be explained.

Basic Design is the building block for all the future work in this exploratory course in advertising design.

What is "basic design" or "design"?

According to Random House Dictionary of the English Language, design is "to prepare a preliminary sketch or the plan for (a work to be executed)." Further in the definition, which consisted of more than eighteen, it was stated, ". . . elements in a work of art; composition." From the dictionary definition, one could extrude the word "plan." To plan is to design. Basic is simply the beginning so one could determine basic design as a simple plan. At this point in the definition another term needs classification in its relationship to the field of art. Simple. Simple is to find its meaning in the uncluttered and void of extraneous elements, rather than in the common or dull connotation of the word.

The Lesson on Basic Design

Using Kennth F. Bates' book on Basic Design as a Guide for the Instructor, proceed to explain the "spot theory." This author is thoroughly convinced that once a student learns this basic element of design along with other simple elements such as line, shape and texture, he will be able to develop even the most complicated of advertising design projects. Mr. Bates refers to the "spot" as the first element placed on the piece of white paper. He calls it a "spot" and not a "dot," because of the round connotation given to the "dot."

Placement of the spot on the page will begin to determine the destiny of the entire design. For example, if the spot were placed directly in the center of the given area it would be considered "static," but if that spot were more to the right or down or up it would give the viewer different feeling, such as rising or falling, etc. The main element to determine from all of this is that the "spot" is the beginning of the designer's thoughts or plans for the given area. If one can determine that the given area or space to be designed could be considered anything from a piece of paper to a living room wall, then you might begin to understand this theory. For full explanation of this theory, refer to Kenneth F. Bates' book on Basic Design.

ADVERTISING DESIGN CURRICULUM

PROJECT NO. 1

SUBJECT Pen Practice

REQUIRED PIECES One

KIND OF PAPER Thin Illustration Board

15" x 22"

WORKING AREA Refer to Diagram

MARGINS Refer to Diagram

POSITION Vertical

MEDIUM Pen and Ink

COLOR LIMITATIONS Black and White only

MATERIALS Gillott 303 or 404 Pen Point, Crow Quill Pen Point, India Ink, White Tempera Brushes

SUBJECT MATTER Let Student Select

TYPOGRAPHY None

COPY None

RESEARCH Magazines, Newspapers, Photos

PRESENTATION Refer to Diagram and Mat

COMMERCIAL PROJECT

Project #1 Pen Practice

Pictures drawn with pen and ink and referred to as line drawings are produced by a great variety of pens capable of making a wide variety of lines. Brushes are also used to make lines, and an artist changes from one tool to another as the work requires. The artist does not think just of lines but of values. Each line put down is a part of a group of lines to create the effect of tone.

Pen artists draw lines to secure different qualities. Often, light and dark shades are represented alone. We can draw a man wearing a white shirt, grey hat, darker grey trousers and black shoes without indicating those colors at all--simply show the amount of light that falls on him. Added interest will be maintained, however, if we show that his clothes are of a lighter or darker value. By adding texture (the characteristics of the material) we have the advantage of still another quality. Is a tree smooth or rough? Is a stone marble or granite? When properly rendered, intense interest to line drawings can be maintained.

A picture can be drawn in outline of uniform weight. An accented outline, widening it where a shadow would appear, could also be done. Addition of solid black areas or use of pattern instead of solids would create variety.

We could work with slow lines (each controlled its entire length) or we could work rapidly. Cross-hatch (crossing lines, first one way; then another) could be applied. The controlled line is capable of exquisite work while the quick line can be confined to quick sketches.

In order to successfully duplicate a planned value, the artist must be able to control their thickness. With a little pressure he can flare the line into a slightly greater or much greater width. He must be able to do this with vertical and horizontal lines, with angular lines and with curves.

Your penwork thus far has largely been confined to the fountain pen. It has a rounded tip permitting it to glide in any direction over even rough paper. Artists have such pens, known as Ball or Bowl points, but these are used mostly for lines of uniform weight. The pen commonly used by artists has quite a sharp point and will not move in all directions at all. If you don't use it with the nibs moving toward you, you will have a sputter of droplets over your paper.

Favorite pens among artists are Gillot's #303 or #404, the latter being a bit finer. The finest pen of all is called a Crow Quill. Its end, made like a tube, requires a special holder. It is capable of making a line thinner than a hair, yet is so beautifully tempered that pressure will force its nibs so far apart as to draw a line an eighth of an inch wide.

As preparation for a pen drawing, we first make a very finished pencil drawing. You can rub tones in as smooth as a photograph if you want. The more complete the pencil drawing, the better the pen drawing you will make. There are no short cuts. You are solving the problem of values at this stage, reducing them from a multitude to a few.

Darker values are best rendered by painting the area solid black, then using white ink for the pen lines. White ink lines over a black field have much smoother edges than black lines when you press down on your pen and space them closely to produce a dark value. They also engrave better.

An outline of your pencil drawing with two values indicated can be transferred to your thin illustration paper by rubbing the back of the pencil sheet with a heavy lead pencil. Don't use carbon paper!

Paper made for pen drawings comes in several qualities and surfaces. Hot pressed is smooth because it is ironed between hot rollers. Cold press is the same thing before ironing. There is also a medium surface. Smoothest of all is Patent Office Bristol. All of it is termed thin illustration board.

Lines of pen drawing must be of uniform black, not grey or brown, where the pen begins to dry. If this is ignored the engraver has to expose his negative a little longer to catch your grey or brown lines and in so doing, the black lines become over-exposed and their sharp edges disappear.

Line drawings can be corrected with white tempera. Chinese white is preferred as the cheap showcard colors often contain lead, causing them to darken.

The neatest way to correct a line drawing is made this way: lay a second sheet of illustration paper under your drawing. With an X-acto knife, cut out the error, cutting through your drawing and the other piece underneath. Remove the mistake and insert the piece from underneath. It will fit the hole exactly. Paste a piece of paper over the back to hold it.

Enough for theory; on to the practice itself. Draw four basic shapes, rendering them with pen and ink as to color and light and shade. These are to be placed in four two-inch squares arranged at the top of the paper on the outside edges.

In the first, draw a cube, its corner toward you. Then, in succession, draw in the other squares: a pyramid, a ball and a cylinder. Render these in light and shade only. The direction of your lines could vary on the four shapes--one done with vertical lines, one horizontal, one curved, etc. Don't forget the effect of reflected light on these objects. In order to bring the front corner of the cube toward you, darken it a bit. Planes in nature are not even in value, therefore, no plane should be made the same value throughout its extent.

Since so much commercial work demands outline, or simple shading or simple blacks, a discussion and demonstration of various outline types is suggested at this point. Mechanical line of even weight, thick and thin varying line, crisp line overlapping at corners, jagged line, creative line drawn with a variety of improvised instruments and black pencil or charcoal on rough board, commercially are known as line mediums.

Next, in four three-inch squares, centered at the top of the paper, draw several flowers (or a vase of flowers) expressing them in the following manner:

1. Decorative outline of even pressure and weight with a decorative texture or design over an area.
2. Jagged line or creative outline freely drawn with pen or any other instrument. Hold this just in outline--note light visual weight.
3. Pen or brush using thick and thin variations to express light and shadow modulations in outline. Perhaps a simple flat cross-hatch texture could be applied to the shadow side. Note interest created by varying line widths.
4. Large black areas with any outline technique. Note heavier weight with addition of blacks.

EXPRESS THE SAME DRAWING IN THESE FOUR WAYS--don't use four different subjects.

At the bottom of your paper, draw a five-value scale across the space, making five two-inch blocks next to each other. Using your scale in tempera, or not, create the quarter, half, and three-quarter values between the white of the paper for the first, and your black ink for the last.

Finally, in the space remaining on your sheet (the center area), draw something: an object, several objects in fact, and try to express their texture. Choose a smooth article, a rough one, perhaps a textured surface. Draw your lines anyway you wish to express the problem. Size of this area--8 1/2" x 10".

ADVERTISING DESIGN CURRICULUM

PROJECT NO. 2

SUBJECT Geometric Landscape

REQUIRED PIECES One

KIND OF PAPER 15" x 20" Illustration Board

(Cold Press)

WORKING AREA 13" x 18"

MARGINS 1" All Four Sides

POSITION Horizontal or Vertical

MEDIUM Tempera

COLOR LIMITATIONS Black & White Only

MATERIALS Black and White Tempera, Brushes, Palette,

Water Container, Paint Cloth

SUBJECT MATTER Seascape or Landscape

TYPOGRAPHY None

COPY None

RESEARCH Actual sketches developed from field studies or

book and magazine Photos

PRESENTATION Black Cover or Flap, Mat if Desired

When an artist draws a person, animal, tree, house or anything else in nature, his task is to make these "things" appear as such: that is, give them the appearance of being solid and occupying three dimensions on a sheet of paper that has only two dimensions. To do this, he arranges his values so that his subject looks like it has mass and depth. His problem is solved when this is done successfully.

By reducing the innumerable details and the countless values one sees on trees and other objects that are round, to large masses, and by exaggerating these values, when necessary, to secure greater contrast, we are better able to appreciate just what it means to create the illusion of the third dimension on paper.

Constant comparison with realistic painting and photos should be made so that the student will see value of principles at stake here, and not treat the project as some artistic "trick" or "stylization." Principles here are fundamental to three-dimensional rendering and could well be made a matter of procedure.

Student should be instructed to choose a landscape (or seascape)--either actually, or a photograph, drawing or painting. Photos are preferred as the camera hasn't simplified the values as a painting has. Remember that the problem is to reduce many values to a few. A tree,for instance, may become a ball or balloon or may be composed of many ball-like forms. (See example of project).

Details must be eliminated so that the story of solidity is told by the large forms that contain the details.

This project is designed to teach the student to SEE, not merely LOOK, as other people do, seeing nothing. Artists invariably look at things between nearly-closed eyelids, thus eliminating detail from their field of vision.

In order to edit, to add to the basic reasearch some of the necessary compositional elements it lacks, or to better interpret the values seen in the research, we will deal with some of the fundamentals of composition.

If we assume that somewhere along the bottom is a good place for the eye to enter a composition, some linear compositional element; a road, a fence, a countour, dead limb, etc. should be employed as a lead-in (Direction). The eye, as it travels a directed path, being led along by a series at repeated linear accents (Rhythm), will be led eventually to the center of interest. The center of interest should occupy an area not at the exact center, but in the central vicinity of a composition. This center of interest should be an inherently interesting form, or group of forms. The eye being led to and around the center of interest may be directed out the top of the composition.

Since the creation of an illusion of depth is a paramount consideration in any three-dimensional composition, there are many ways of achieving this. One obvious way is the rhythmic overlapping of horizontal contours.

The distance between these contours will be greater in the foreground, closer together as the influence of perspective foreshortening makes itself felt. Since emphasis on horizontals of this type will tend to lead the eye out the sides of the composition as well as into it, verticals may be employed as "stops" (Transition). (Vertical against horizontal is a natural law -- think how many times you see this in a day). These vertical (or oblique) tree trunks, buildings, etc., may be spaced so that each is a point of stimulus, establishing a "beat" or rhythm (as in music). These, becoming smaller as they "go into" the composition indicate a good way of achieving both interest and depth.

Spatial zones of foreground, middle distance, distance may be accorded generally a large tonal value. These large tonal areas will give the composition strength and enable it to "carry" well when viewed from a distance. Generally, (but not necessarily), the distance is a lighter value (Atmospheric perspective -- another effective means of gaining depth). In any case, distance, light or dark, is characterized by grayness, lacking contrast and details. The most detailed contrast and texture is reserved for the middle distance usually containing the center of interest. Contrast and detail are two qualities that are vastly played down in distant areas in order to cause these areas to recede.

Tree leaves, grass blades and small branches may appear quite large in the foreground. Trees, for instance, in the middle distance may degenerate to large and small forms with no individual leaves visible. In the distance these same trees may be visible only as abstracted shapes, silhouettes, or groups of silhouettes, or simply areas. This "scaling down" of detail is important in achieving depth.

A possible tonal plan (there are many) is to put the entire foreground in shadow with minor darks in the middle distance unified with the foreground through the use of dark verticals or obliques, curves, etc., all superimposed over the medium and light values at middle distance and distance--think how many times these overlapping tonal systems occur in nature.

Remember all of these tonal areas will contain individual forms which must be expressed as solid masses. The "modeling" of the solid forms within the tonal range in which it occurs, is one of the most important lessons to be learned from this project. A solid object in shadow will be modeled in the dark range, and must look like it "belongs" to the shadow, regardless of its local color. A dark object (local color) in a light area must indicate a strong enough illumination to belong to the light area. (The shadow side may be quite dark.)

Maintenance of a pre-ordained tonal pattern, while still expressing three-dimensional form using a variety of local color, is the toughest problem the student must resolve. In this project, forms have been purposely stripped of detail and reduced to basic simplicity, reducing the student's chances of "getting lost" in detail.

Do not allow a composition to become a series of chopped up darks and lights; to become spotty. There should be a clean-cut dark and light pattern, but avoid equality. Never keep a composition 50% light and 50% dark. Allow one to dominate over the other. Medium tones will usually move toward one or the other extreme.

With the center of interest as a fulcrum, other elements should be distributed around it (Balance). Balance may be achieved by size, color, complexity, value and contrast. A heavy dark mass reasonably close to the center of interest may be contrasted with a smaller dark mass further away. A complicated mass near the center of interest, a light mass further away. Avoid exact balance. Don't use a tree of the same size and weight and distance on each side of the center of interest. Don't use a hill of the same size and height on each side.

The corners of a composition are eyetraps. Use some element to soften them or guide the eye around them.

PROJECT NO. 3

SUBJECT Color Theory and Application

REQUIRED PIECES Two

KIND OF PAPER One 10" x 15" Heavy Illustration Board (Cold Press) for Color Schemes.

WORKING AREA Color Wheel - 8" in Diameter

Color Schemes - 5" Squares

MARGINS Color Wheel - 1" Sides, 3" Top, 4" Bottom, Color Schemes - 1 3/4 " Sides, 3" Top, 5" Bottom, 1 1/2" Between Squares, both horizontally and vertically

POSITION Vertical

MEDIUM Tempera

COLOR LIMITATIONS Depends on color schemes used

MATERIALS Set of Temperas, Brushes, Palette, Water Container, Paint Cloth.

SUBJECT Choice

TYPOGRAPHY Choice

COPY Name of color schemes, centered 1/4" below each scheme, 1/4 " high

RESEARCH Magazine Photographs

PRESENTATION Mat Optional

Almost everyone is attracted by color. It awakens interest because it is closer to life than the conventional black and white. Moreover, the brighter and stronger the color, the quicker and keener the interest.

All these general reactions to color--attention, interest and pleasure--constitute part of its advertising sales value.

More specifically, and to some extent because we have been taught from childhood to make these associations, certain colors are likely to suggest certain ideas--the reds and oranges symbolize warmth, passion, war, danger and ideas connected with action and life. Blood and fire are red: the sun when seen under conditions which permit us to perceive its color at all, appears a firey ball of yellow, orange or red: therefore, the association of its color with warmth and light seems perfectly logical. On the contrary, ice and water as we usually see them, are bluish. Almost all of the colors of winter, even its whites, are tinged with blue: hence our association of blue with coolness is equally inevitable.

Color used in painting is pigmental color--that is, of the general family of paints. The only difference between paint and printer's ink is the "vehicle" with which the color is mixed. The principle vehicle for oil paint is linseed oil, while that of printer's ink is varnish.

The peculiarities by which color may be measured, classified and described are sometimes called the three dimensions of color. They are HUE ... VALUE ... and CHROMA.

Hue is color quality. When we distinguish red, blue or yellow as colors, without any qualifying terms such as light, dark, weak or strong, we are classifying the colors by their hue.

Primary hues (not producible by mixture): Red
Yellow
Blue

Secondary hues (produced by mixture of equal parts of two primaries):
Orange
Green
Violet

Tertiary hues (produced by mixtures of unequal parts of two primaries, or of one primary and one secondary):
Red Violet and
Blue Violet
Blue Green and
Yellow Green
Yellow Orange and
Red Orange

VALUE in any color is its degree of lightness or darkness. When a hue is lightened by the admixture of white, it is called a tint of the color in question: when it is darkened with black, it becomes a shade.

CHROMA is the quality by which we distinguish strong from weak colors. The best one-word synonym for chroma is purity--that is, freedom from neutral gray.

Neutral colors, generally are equal parts of any two complements on the color wheel.

A better understanding of good color combinations can be acquired by the explanation of the various color schemes; however, other color combinations are to be encouraged through further experimentation.

MONOCHROMATIC Color Scheme--one single hue with any number of values and intensities.

ANALOGOUS Color Scheme--neighboring hues in the color spectrum (relationship of colors)

COMPLEMENTARY Color Scheme--opposite colors on the color wheel.

SPLIT COMPLEMENTARY Color Scheme--one color plus both colors to the left and right of its complement (not the complement, itself, however).

DOUBLE SPLIT-COMPLEMENTARY Color Scheme--colors appearing to the left and right of the complementary colors on both sides of the color wheel.

TRIADIC Color Scheme--colors employed at the points of any triangle with two equal sides.

Students are requried to complete a color wheel which will illustrate twelve colors in three groups on a 10 x 15 illustration board.

On a second sheet of illustration board, complete four examples of any four of the color schemes discussed. These will be 5 inch square areas on a 15 x 20 illustration board. Stress application of flat colors and basic patterns for these examples, rather than realistic objects and blending of colors.

The four color scheme examples should be labeled and completed in tempera.

PROJECT NO. 4

SUBJECT Transit Ad

REQUIRED PIECES Two small color roughs PLUS One comprehensive lay-out

KIND OF PAPER 20 x 30 Heavy Illustration board (Cold Press)

WORKING AREA (Color Roughs) 5/8 x 1/4 (Centered and mounted on cover stock). (Comprehensive Layout) 7 x 18"

MARGINS (Color Roughs) 1/2" All four sides. (Comp. Layout) 1" all four sides. NOTE: 20 x 30 Illus. Board has to be cut down--Excess can be used for color roughs.

POSITION Horizontal

MEDIUM Tempera

COLOR LIMITATION 3 colors and stock plus one tint of any one of the chosen colors.

MATERIALS Set of Tempera, Brushes, Palette, Water Container, Paint Cloth

SUBJECT MATTER Vizcaya

TYPOGRAPHY Visit Vizcaya (Headline)

COPY Choice

RESEARCH Field Trip take photos, drawings, etc., or use visitor material. Encourage student to use imaginative graphic material.

PRESENTATION Black cover stock flap over art, color roughs mounted on inside of flap.

A Transit Card is a poster, therefore, should be simple and bold in order to be read at a distance. Most cards in street cars or buses must be seen at an angle so extended letters well spaced, should be a prime requirement. Steer clear of thin condensed letters and any elaborate detail throughout your composition.

Transit cards are able to show a product in its actual size and offer bold areas of color, their very size calculated to catch the reader's attention. Use of fewer colors will be more readily seen. Rendering should be in flat color--NO BLENDING!

There should be very few words and the advertiser's name should be quite prominent.

Transit advertising is very expensive but very effective. National advertisers, particularly, benefit from this type of publicity. Wrigley, the chewing gum manufacturers, were one of the first to employ this type of advertising and have been very successful at it for over fifty years.

Think of white space and an element--most students have a tendency to fill up the entire ad.

This particular project will employ these few elements--the product itself, a slogan and a logotype. A simple panel, a line or a flash of color could create additional interest in the background if necessary; however, don't let these dominate the main elements.

This transit ad will not be engraved from the actual poster. Instead, another drawing, in black and white, is required. This is known as a key or working drawing (key drawings will be explained in detail in a future project). The student will not be required to do the key, but the process permits the use of a tint from any color you use.

PROJECT NO. 5

SUBJECT Introduction to Printers' Materials

REQUIRED PIECES Two (Layout & Copy Sheet)

KIND OF PAPER "Perfex" Layout Paper

WORKING AREA 7" x 10"

MARGINS 1" All four sides

POSITION Vertical

MEDIUM Magic Marker or Pencil

COLOR LIMITATIONS One Tint Block

MATERIALS Layout or Tracing Pad, measuring at least 9" x 12" a "Pica" scale. A sheet of "Perfex" layout paper. A set of magic markers or layout pencils.

SUBJECT MATTER Choice

TYPOGRAPHY Choice

COPY Choice

RESEARCH Full page ad from a popular magazine. All students should be encouraged to buy a copy of Pocket Pal to use as reference to the technical material presented in this project.

PRESENTATION Layout mounted on a piece of white backing at least 1" larger on each dimension, cemented only on the back.

This project consists of layout only. STUDENT REFERENCE--Full page ad from a popular magazine. Condense to size given above. Students should revamp format completely, using as many of the elements from reference as needed, for a good layout. (Students to be alerted concerning project a session or two before it is introduced.)

PURPOSE OF PROJECT

1. To deal specifically with type, and typographical accessories, its aesthetic and practical function in layout design, and the mechanics of specifying the proper types to obtain the desired visual effect stated in layout.
2. To continue the study of layout at the level of visual design introduced in previous projects.
3. To obtain a professional quality rendering of layout, crisp and direct technique, including a good "typographical drawing" of the display type and text areas.

SUGGESTED PROCEDURE FOR CONDUCTING PROJECT:

1. A thorough introduction to the typebook, Type and Lettering, by Longyear, should be delivered by the instructor, before this project is started. Attention called to various type families, sizes, styles, visual weights, display type vs. text, unusual types, hand lettered styles and "leading" of text types. Acquaint students with the pages in the typebook dealing with rules, borders and other typographical accessories (sorts) which, like type, may be ordered from the printer.

Discuss the aesthetic phase of typography as it affects design, its sizes, its visual weights. The compatibility of type, with both the product advertised and the "mood" or style of the layout is important. Heavy graphic stymie extra bold would not look good in a silk stocking ad. Thin femenine script would not be at home in an automobile tire ad. The art of contrasting types for emphasis and added interest should be demonstrated.

The mechanics of typography should include a thorough explanation of the "point system" of type measurement. (Use Pocket Pal by International Paper.) How to count the characters to determine the proper size display type to "fit" the given layout indication should be shown. How to calculate the point size necessary to "fit" a given amount of text copy in a given layout area should be a class project with the instructor doing a problem on the board with the class following through. From typebook samples, a comparison of "leaded" and "unleaded" copy should be made. Note the improvement in readibility with leading, and the fact that longer lines and bolder text faces will take more leading. Students should be cautioned against too short a measure because of the number of syllabicated words. A rule of thumb here is not to set a smaller measure than the length of the lower case alphabet for any given type size. It is not advisable to set lines of more than 30 picas in sizes under 12 pt. without breaking into two paragraphs.

(Due to the importance of this material, a test should be given and perhaps repeated at the discretion of the instructor, until the class indicates a positive understanding.)

2. A copy sheet must be prepared similar to the copysheet supplied by the copywriter. This should be typed by those students who can type. The others will have to print the headings and sub-headings, and cut out a block of text manuscript to reset on their own copy block. Students should feel free to invent their own headings, and also write their own copy, or they may rely more heavily on their research.
3. The Tint Block. Occasionally, where a simple, flat, geometric shape of color is required, the printer can simply cut this out of a rubber or zinc block, and print from that. Although tint blocks are usually etched, occasionally one may be handled this way. For a light tint, a light ink must be used since this type of tint block cannot be screened. The tint block should be placed on the first rough and followed through the various stages. Use either a nu-pastel stick or magic marker. For a light tint, try on the reverse side of the tracing paper.
4. After the lecture, the class is then allowed to develop the layout through the rough stage, partially crystalizing the design, indicating generally, the weights and sizes of display types and copy areas. Included in this "rough" should be the heading, the illustrations or photos, subheading and copy blocks.

Also a rule or border, some typographical accessories, and the size and approximate color of tint block.

5. It is on a tracing of the original rough that most of the typographical drawing is done. The style of the heading and sub-heading are decided upon, that page is consulted in typebook, and by actual character count, a type size is chosen which will satisfy the rough. Size guidelines can be taken from the book and type indicated more accurately, checking proportion and letter characteristics. For the text type (below 18 pt.) the student will need to find the total number of characters in the manuscript. (Copy block on copy sheet.) From character count given in typebook for selected style and size, find the number of characters per line, and by division, the number of lines. Try a point size and select a leading depth. Find the point depth, then divide by 12 for pica depth. Compare this depth with estimated copy block. If it is short, use larger of smaller type sizes, different style, more or less leading, or perhaps as a last resort, change dimensions of copy block. In any case, the student will be forced to name actual sizes and styles in order to attain layout effects, thus realizing the problems involved in interpreting the aesthetic in terms of the mechanical, and be able to "spec" these types to the printer. All point sizes, pica-widths of all display lines, styles, and point sizes of text and amount of leading should be indicated on copy sheet. Number of rule and sort circled and indicated on layout.

6. The Semi-Comp. From the rough, the final tracing may be made, using the "perfex" layout paper and the small felt tip and magic markers or pencil. Since the illustrations are roughed in, and the type is figured for size, this stage becomes a good clean, crisp tracing. Get the "feel" of the type styles and illustrations. If there are ten lines of copy in ten-point type with 2 pt. leading, the ten point vertical measure can be taken from typebook (from baseline to wasteline) and the ascenders and leading estimated, and exact number of lines can be indicated on semi-comp.

7. After the finished layout is completed, it should be mounted on a piece of white backing at least 1" larger on each dimension, cemented only on the back.

   To "specify" type to the printer "key in" all type lines and copy blocks on copy sheet and layout (A, B, C, etc.). Indicate all pica widths of lines and copy areas on copy sheet as well as the style and size of all type. Indicate on layout the number (from typebook) of all rules and typographical accessories.

A copy of your layout and copy sheet would then go to the printer. In a day or so he would send back to you 8 to 10 type proofs on "glossy" stock suitable for "paste-up" on the key art. We will not complete the key art now but will do that phase on the photo and tint project later on.

PROJECT NO. 6

SUBJECT Television Titling Card

REQUIRED PIECES One

KIND OF PAPER 15 x 20 Heavy Illustration Board (Cold Press)
Plus assortment of Fadeless Color Sheets or Color Aid

WORKING AREA 6" x 8"

MARGINS 2" All four sides

POSITION Horizontal

MEDIUM Fadeless Color Sheets or Color Aids

COLOR LIMITATION None

MATERIALS Set of Tempera, Brushes, Palette, Water Container, Paint Cloth

SUBJECT MATTER Program Promotion or Movie Title Card

TYPOGRAPHY Choice

COPY Choice

RESEARCH Glossy photographs for actual use, magazine or newspaper photos or illustrations for reference.

PRESENTATION Mat strongly suggested, 2" all four sides. Neutral stock preferred.

Today's TV cameras are so sensitive almost any color scheme is acceptable. Some colors cause a little trouble; among them, red, gold and olive green. These should be used with caution. Reds may be darkened somewhat so that they will not wash out. Cool colors are the easiest colors to work with in television.

Extra care should be given the value problem in the color design. Make sure adjacent values or colors have enough separation. This is reasonable when you consider color valuation is often reproduced on black and white sets. Refer to Munsell Chart Photometer, if available.

The preparation of this work involves the use of Fadeless color sheets for smooth flat areas rather than manually painted ones. Color Aid is also a possibility, however, the Fadeless color sheets don't pick up as much dirt or grease from handling. When cut, the white edging is not as noticeable as in the case of Color Aid. Either may be purchased at most any art supply store.

Brush marks can be picked up rather easily by the television camera, thus the reason for using the color sheets. Special effects, however, can be obtained by the use of the brush. Detail and lettering will also be applied by brush.

All lettering and important parts of the message should be within the critical area; lesser parts of the design can be continued through the transmitted area. The bleed takes care of the curvature of the screen and other transmission problems.

Your two-inch margin on all four sides will take care of this easily. Corner marks should be used to isolate the 6" x 8" critical (or working) area beyond the bleed.

All copy for TV must be in a ratio of three to four. There is no same size television. All sizes such as 6" x 8", are acceptable for cartoons or copy.

Photographic work is of prime importance in TV. Photographic prints if used, should be clear, very contrasting, otherwise, details will wash out.

The best styles of type face to use are the straight Roman, or Gothic. Bold scripts may be used. These must be well defined. Graceful types such as Bodoni should be used with care as they are often lost because of their fineness. Most modern types will be quite effective.

PLEASE NOTE: This is a design problem. Symbolism, abstracts, cartoons and various techniques should be stressed rather than realistic rendering. Encourage cartoon or caricature, something light and simple along the lines of station break announcements, program promotion or movie title cards. Photography or illustration may be used with project. Stress graphic design.

PROJECT NO. 7

SUBJECT Travel or Resort Ad (Halftone)

REQUIRED PIECES Two (Layout and Key Art)

KIND OF PAPER 10 x 15 Heavy Illustration Board (Cold Press) for Layout, 15 x 20 Heavy Illustration Board (Cold Press) for Key Art

WORKING AREA 5" x 12" (Layout) 5" x 12" (Key Art) illustration done larger and inserted.

MARGINS 1" All four sides (Both Layout and Key Art).

NOTE: 15 x 20 Illustration Board will have to be cut to an overall size of 9 1/2" x 20" for this project

POSITION Vertical

MEDIUM Tempera or Designer's Colors

COLOR LIMITATIONS Black and White only

MATERIALS Brushes, Palette, Water Container, Paint Cloth

SUBJECT MATTER Promotion of Tourist Trade--South Florida--Dade County Area--Recreation Facilities

TYPOGRAPHY Choice

COPY Choice (Approximately 4 Sq. Inches for text)

RESEARCH Magazines, Newspapers, Travel Brochures, Photographs, Own Experiences or Field Trips

PRESENTATION Black Cover Stock Flap. Layout centered and mounted on inner side.

First, the instructor should emphasize the importance of good research materials for this project. Study should be made of the particular place they are promoting so they can exhaust all possibilities and present a unique and different ad. Something modern and striking.

After this has been done, the student should complete six to eight thumbnail sketches presenting their subject from entirely different angles.

If a hotel or restaurant is the subject, in addition to the structure being illustrated, the particular services they have to offer could be sub-featured (such as room service, a food specialty or atmosphere of a lobby or bar). Then too, one or more of these services could be featured and the actual building played down. The latter idea would no doubt enable the student to arrange a more unusual ad, giving them more possibilities to work with.

The student could use the points of interest or recreational facilities that a city, state or county has to offer generally, rather than promote a particular establishment. This would give them even more leadways as to idea possibilities. In this case, the chamber of commerce, a tour guide service or airline company would be a natural logotype.

Instructor should stress various halftone techniques--straight flat tempera application, sponge work, blended illustrations, etc. Possibility of line work for sub-features is a thought. Graphic design could be employed.

After a thumbnail sketch is decided upon it should be enlarged to layout size and worked to a semi-comprehensive or comprehensive stage, using either magic markers or the actual halftone medium. All the general layout elements should be included (heading, sub-heading, logotype copy area or areas and illustration). A one-inch margin is desired on all four sides of the layout, thereby giving it better visual effect. Mention should be made in care of spacing in heading, sub-headings and logotype regardless of how finished they actually carry out any lettering or type indications. Copy areas should be carefully ruled in and marked as to size, type, caps, and/or lower case, etc. (Once again refer to type indications of former projects such as Printers' Materials, Photographs and Tint Block and Combination Line Art and Photography).

The layout can be enlarged to the actual art size (usually one half up) and the finished rendering can then be completed. Stress importance of student completing the layout first as they have a desire to do the art work and obtain a reduced photostat to use in place of an actual layout.

Use of reverse panels and grey areas or shapes to create interest in the ad should be mentioned by the instructor. Cartoons or stylization of figures or elements are also possibilities.

Project should be covered with black cover stock: the layout mounted and centered on the inner side.

PROJECT NO. 8

SUBJECT Teaser Ad

REQUIRED PIECES One (Project consists of three ads)

KIND OF PAPER 15 x 20 Illustration Board (Hot or Cold Press)

WORKING AREA Project consists of three ads of varying sizes; one 2" x 4", one 6" x 8" and one 8" x 12"

MARGINS Refer to Diagram 1 of this project

POSITION Horizontal

MEDIUM Pen, Brush and Ink

COLOR LIMITATION Black and White only

MATERIALS Pen and Ink, Brushes, Palette, Water Container, Paint, Cloth

SUBJECT MATTER New Miami Radio Station

TYPOGRAPHY Choice

COPY Choice (Approximately 4 sq. inches for text)

RESEARCH Magazines, Newspapers. A recent campaign for radio WAVS was accomplished in this method of advertising--the copy read "WAVS ARE COMING"

PRESENTATION Black Cover Stock Flap

A "teaser" ad gets its name from the fact that it does just that--it offers a very limited amount of information to the public, whetting their appetite for more. Keeping the reader "in the dark," so to speak, usually starts a word of mouth campaign, thereby creating more interest than would ordinarily be given to one complete ad.

This project will be comprised of three ads, of various sizes, designed to create a teaser campaign. The smallest of these (and the first to appear) will contain very little information (possible no heading or copy, just a spot drawing) let the reader wonder just what you're up to--what is going to be advertised. (This ad could be repeated a few times, either within the same publication or in succeeding issues.

The largest ad would appear next and answer all questions about the particular product or event. This would contain the usual heading, sub-heading, copy and logotype in addition to the illustration.

The medium-sized ad would be the last to appear. It is more or less a last minute reminder and acts as a conclusion to the entire campaign. It too, would contain all the pertinent information in more or less condensed form.

NOTE TO INSTRUCTOR: Stress definite continuity throughout the campaign (same type of lettering, technique, stylization of art, etc.) so the reader will recognize their relationship to one another. Have student "spec" type in any copy areas, as has been discussed in the Printers Materials, Photo and Tint Block and Art, Photography and Color Projects.

PROJECT NO. 9

SUBJECT Silk Screen Project

REQUIRED PIECES One

KIND OF PAPER 15 x 20 Heavy Illustration Board (Cold Press)

NOTE: Colored stock may be used if desired: Color Aid, Mat Board, etc.

WORKING AREA 13" x 17"

MARGINS 1" Top and Sides, 2" Bottom

POSITION Vertical

MEDIUM Tempera or Designer's Colors

COLOR LIMITATIONS 3 Colors plus Stock

MATERIALS Brushes, Palette, Water Container, Paint Cloth

SUBJECT MATTER Choice of any department or service of a department store or high school play or band concert, as suited.

TYPOGRAPHY Choice

COPY Magazines, Newspapers, Department Store Catalogues

RESEARCH

PRESENTATION Mat strongly suggested. Neutral Stock preferred.

Silk-screen printing is principally used for sales-promotion displays, window and counter cards, and signs--color work of the general, small poster type. Waterproof colors may be printed enabling the production of outdoor signs on wood and metal.

The name is sometimes confusing, as the "screen" is not a ruled, photo-engraving screen, but a piece of silkthread, open-mesh bolting cloth. Stretched on a frame, this screen is laid over the surface to be "printed" though, here again, the term is at fault. The printing is not done by pressing down an inked design, but by applying rather thick paint to the cloth screen with a rubber squeegee which forces the color through the open mesh. A separate screen is needed for every color used. There are several ways of preventing the color from getting through where the design does not call for it. The now thin, knife-cut stencils fastened to the under side of the screen with adhesive are much used.

Photography has made its way into this field. When a silk screen is photographically prepared, it must be liberally coated with an emulsion sensitive to light. A positive (or negative, according to the design) is then photo-printed on the sensitized cloth, the two being in close contact under pressure. After this, the cloth is washed, dissolving the soluble sensitizer out of the mesh where opaque parts of the film protected the cloth from light. The rest of the sensitivities, made insoluble by light, remain in the cloth, filling up the mesh, thus permitting the paint to get through only where called for by the design.

Silk-screen work is at its best in line. It is essentially a poster process, not intended to compete with delicate photo-engraved plates. By using a suitable color combination, fairly small type of san-serif character can be legibly printed. Colors are brilliant; and because of the even pressure of the rubber squeegee, they are smooth and flat over large areas.

The paint spreads enough to obliterate the mesh; as a result the printed surface is completely covered with color.

The clot-like texture of the silk mesh may be seen under magnification taking on the appearance of fine canvas.

If the design is suited to silk-screen printing it is more economical than traditional methods of printing small runs in multicolor.

This particular project will only require preparing a master drawing for a hand filled lacquer or glue stencil screen. You will be designing a "Point of Contact" or Sale Poster for a department store, known as such because it is displayed at or near the place where the merchandise can be purchased. Choose any department or service found in a department store, Examples: Lamps, Bedding, Sportswear, Records, Auto Accessory Department, Watch Repair, Restaurant, Credit Service, etc. Strive for a simple basic design. Stylization can be employed along with the name of the store, name of the department and the floor on which it is located.

If you were to actually carry this master drawing through the screen process, the following steps would be taken:

1. First, tack #12, #14 or preferably #16 silk to a wooden frame. (Silk numbers contain various mesh counts and these are the best suited for stencil screen work.)
2. Place screen down on master sketch and trace with pencil or blue fountain pen ink.
3. Areas not to be screened would be filled in with a red sable showcard brush. (The filling-in solution can be either blue or black spraying lacquer or liquid glue to which has been added showcard white for body, water and glycerine.) An illuminated frosted glass top table is often used at this particular point.
4. Tape inside of screen with scotch paper tape: then tape outside of screen.
5. Seal tape on inside of screen with glue or lacquer.
6. Set screen up to register.
7. After printing and the screen is cleaned, the filler can be removed. (If lacquer,use lacquer solvent; if glue, use water.)
8. Clean screen a second time and wipe dry.

NOTE: If two or more are in effect (as this project requires), trace, cut in and print first color, then repeat the same operation of cleaning, tracing, etc. for the second and third colors.

In recent years, the photographic stencil process has been perfected sufficiently to become as practical as any silk-screen method. You need no special photography training or costly equipment. Fine pen and ink rendering can be reproduced in absolute facsimile, perserving every detail of the original.

The original sketch must either be drawn on a transparent tissue or photosurface. The transparency becomes the positive. There are two ways of making a photo stencil:

A. Transfer method--exposing the positive on a sensitized tissue and transferring to the screen.

B. Direct method--exposing the positive directly to the sensitized screen. (This is a longer procedure: the final result being the same.)

Upon exposure to the strong light, the positive will transmit the light in direct relationship to clear and opaque areas on the positive. The sensitized areas react chemically to this exposure and wash away accordingly to form the stencil.

The following steps are used in the photographic screen process:

1. Cut photo film to size.
2. Fasten the film to a sheet of glass of flat cardboard. Tape to assure film lays flat.
3. Sensitize the film with a sensitizing solution.
4. Dry the sensitized film.
5. Make contact setup.
6. Expose the photo film.
7. Develop the film in warm water, "fix" in cold water to examine the developed film.
8. Register the film for adhering.
9. Adhere the stencil and dry.
10. Strip the backing sheet, after which the stencil is ready for the printing.

If student is interested, there are two very complete and reasonably priced books on the silk screen process available in most art supply stores. They are: Silk Screen Techniques, by J. I. Biegeleisen, and Max Arthur Cohn; and 57 How to Do It Charts, by Harry L. Hiett.

PROJECT NO. 10

SUBJECT Book Jacket (Paper Back) Front Cover Only

REQUIRED PIECES Three (Two comp layouts plus finished art)

KIND OF PAPER Two 15 x 20 Heavy Illustration Boards (Cold Press)

WORKING AREA 4 1/4" x 7" (Comp Layouts) - 8 1/2" x 14" (Finished Art)

MARGINS (Comps) 4" Top, Sides & Bottom--3 1/2" between the two comps--(Finished Art) 2 3/4" Top, 3 1/4" sides and bottom

POSITION (Comps) Horizontal--(Finished Art) Vertical

MEDIUM Tempera, Designers' colors, or Acrylics

COLOR LIMITATIONS Full Color

MATERIALS Brushes, Palette, Water Container, Paint Cloth

SUBJECT MATTER Choice of Book

TYPOGRAPHY Choice

COPY Title of Book and Author's Name and Publisher

RESEARCH Magazines, Newspapers, Books

PRESENTATION Black Cover Stock Flap; Mat strongly suggested Neutral stock preferred

The cover that appears on new books is regarded as of great importance in selling books from the dealer's shelves.

Obviously, you must be acquainted with the book in order to develop an interesting and eye-catching cover that would arouse the viewer to the point of wanting to purchase the book and read it.

Since it is customary with publishers to require the artist to submit a comprehensive for approval, it goes without saying that the cover would have to be free of blunders, otherwise the editor and art director would not buy your drawing.

For this reason, and particularly when working in full color, an artist must experiment with various arrangements of his material. All units should be considered important to the design, no one unit should look like an afterthought, i.e. cram it in whenever there is a space left.

The design of the cover, choosing an alphabet, rendering technique, etc., will be influenced by the subject of the book such as Mystery, Poetry, Science, History or any other kind; and according to the subject, it may demand a conservative touch or abstraction or some other form of design and rendering. There is a wide choice of design, color and technique.

Stress the importance of research for this project!

The high school student may tie this project in with his studies in the English department.

PROJECT NO. 11

SUBJECT Scratchboard

REQUIRED PIECES One

KIND OF PAPER Scratchboard (Standard Size - 11" x 14")

WORKING AREA 9" x 12"

MARGINS 1" All four sides, on which to hinge the mat.

POSITION Choice

MEDIUM Scratchboard

COLOR LIMITATION Black and White only

MATERIALS India Ink, Brushes, Scratchboard Tools

SUBJECT MATTER Choice of the Student, Suggestions by Instructor

TYPOGRAPHY None

COPY None

RESEARCH Magazines and Newspapers (Photography Annuals are excellent)

PRESENTATION 2" Mat strongly suggested. Neutral Stock preferred.

Scratchboard is a new medium as compared with oil painting, crayon, watercolor or pen and ink. A scratchboard drawing is created by cutting through a black coating placed upon the surface of a special chalkcoated board.

It is best to mount the scratchboard on another piece of cardboard as it has a tendency to curl or buckle, particularly when painted. CAUTION: Be sure to mount this with the chalk surface facing up. The side that readily cracks when you turn back a small corner of the paper is one way of knowing you have the proper side. Warn students to check with the instructor if they have any doubts, however.

The first step in making a scratchboard drawing is the application of a thin coat of black waterproof ink by brush, done quickly to the entire surface of the board. (This will cover the surface, first one way, then another. If it doesn't appear black enough, simply go over it again. IMPORTANT! If the student has his design or illustration clearly in mind, however, he will naturally not apply the black ink to any large areas that are to remain white in the finished drawing. Often, however, the student may paint only a small area black, feeling his way cautiously, as he experiments. If he hasn't yet discovered that he can draw a line with a pen, then draw over it with a brush, using the same black ink, and see the line afterwards, then he can put this fact to use now. The student can trace his drawing onto the scratchboard, ink it in with a pen, then paint an area at a time with a brush.

Moisture and himidity affect the chalk surface of the scratchboard, making it cut badly. If very humid, it is wise to warm the board just before using it to insure clean, crisp cutting.

Any sharp, pointed instrument will cut or scrape easily through the black ink. The most readily obtainable tools are the scratchknife and so called "graffiti" knives. These fit into a pen holder and are very easy to use. They come in a variety of shaped cutting points--a very sharp point for fine detail, a wider "shovel" shape for scraping away larger areas, etc. Other possibilities: a "frisquet" knife, a glass etcher, dental instruments, razor blades and exacto knives. A tool used primarily by engravers consisting of a square steel rod (about 1/16" square) encased in a wooden handle (resembling a rather thick black pencil) is highly recommended. This would have to be sharpened on an angle before using. All of these suggested "tools" can be sharpened simply by rubbing back and forth on a small flat oil stone that has a little oil on it. Used dental and angraver tools may be hard to come by, however, and new ones would be expensive.

The cutting tool should be held much as one holds a pencil or pen. A line will be best cut by drawing the tool toward you, while turning the drawing from time to time to make this easy. Making strokes of not more than two inches gives the best control.

There are any number or variety of lines that can be used--vertical, horizontal, curved, broken, irregular or even stipple. Consider cross-hatching, which is the best way to indicate texture.

Extreme caution should be considered as cross-hatching has a tendency to chip the board when crossing lines over one another. It is extremely useful as a means of correction. For example, when an area that has been cut turns out to be too light or dark, the easiest way to change it is by crossing it with white or black lines.

Have the student research his subject matter thoroughly. This is particularly important in this project. All possible difficulties have to be worked out in the preliminary drawing as scratchboard is so hard to correct.

After the student has decided on a subject matter and drawn it in detail on the sketch paper, he is now ready to transfer it to his scratchboard. He can apply a coating of red chalk (or white chalk) on the back surface of the drawing. This will enable him to make a "carbon copy" of the drawing right on the scratchboard itself. Red carbon paper is also used for transfer purposes.

The student should decide at this point whether his particular drawing warrants an entire black surface painted onto the scratchboard or merely a silhouette. Remind him that he can also paint in sections at a time and "feel his way" as he continues his drawing.

Scratchboard is the exact opposite of mediums such as pen and ink, pencil and crayon. One must think in terms of bringing <u>light</u> from <u>dark</u>, not just making a line drawing. A picture containing much more dark than light and having extreme contrast makes a more successful translation to scratchboard.

Although a line medium, scratchboard has tonal values to consider. Tone values range from black to white. Between the darkest and lightest tone lie many shades or values of gray. Some of these certainly should be included in your drawings. It makes no difference what manner or technique you use in cutting an inked area of scratchboard, it is the amount cut that determines the value.

There are many possible ways of shading and blending to obtain a feeling of form or roundness. Examples:

1. Horizontal straight lines, widening the white as the source of light is approached. The darkest area is left black and a little of the black is removed to capture reflected light areas.
2. Vertical straight lines, cut wider on the side toward the source of light.
3. Horizontal lines, giving a 50 per cent gray value with the addition or subtraction of cross-hatching. On the light side we crosshatch by adding additional white lines while the dark side gets the addition of crosshatched lines in India ink.
4. Dot and dash method of blending. Start by cutting short dashes of white into a shaded area. Reduce the dashes to dots, letting these fade into the black. The reflected light side can be accomplished by resuming with small white dots away from the light and gradually increasing them to small dashes. A few small black dots may be added to fade into light.

The form or shape of an object is identified not only by blending of light and shade on it but also by the direction of the cutting lines. Lines should always follow the contour of the object!

IMPORTANT! Stress the common mistake students make in dealing with scratchboard. Specifically, applying too much pressure to the cutting tool and scratching too deeply into the board, beneath the clay finish, causing rough gray areas. Don't make a multitude of fine lines close together. You can get the identical value with coarser lines farther apart, and a much better reproduction.

If the student is particularly interested in the scratchboard medium, an informative book, How to Cut Drawing For Scratchboard, by Merritt Cutler is available at most art stores. It is published by Watson-Guptill Publications.

PROJECT NO. 12

SUBJECT Photographs and Tint Block (Pasteup)

REQUIRED PIECES Two (Layout and Key Drawing with Overlay)

KIND OF PAPER 15 x 20 Heavy Illustration Board (Cold Press)

Heavy frosted acetate (at least 15" x 20") One sheet of "Perfex"

WORKING AREA Refer to Diagram 1 of this project

MARGINS (Layout) 1" All four sides. (Key Drawing) 1 1/2 Top and sides. 2 1/2 " Bottom (Beyond trim size of 11" x 17")

POSITION Horizontal

MEDIUM Photography and Line

COLOR LIMITATION One Tint Block

MATERIALS Acetate Ink for overlay, Magic Markers, Black Pencils, Small Felt Tip Pens, Pastel or Magic Markers for color (Layout Materials). Pen and Ink Brushes for spot drawings on key drawings.

SUBJECT MATTER Choice

TYPOGRAPHY Choice

COPY Choice

RESEARCH Glossy Photographs of subject chosen for actual use if student can obtain them. If not, Black and White magazine photos may be substituted. Magazine or newspaper photos or illustrations for Spot Drawing reference.

PRESENTATION Black Cover Stock Flap. Layout centered and mounted on inner side.

THE PROBLEM--To design and prepare the working drawing for the two center pages of an unbound retail catalogue of eight pages. This catalogue will measure 11" x 8 1/2". A layout involving two colors must be designed and presented. The Key drawing must be made and also the color overlay, so the job has three phases.

STUDENT REFERENCE--Advance notice of project should be given. A large assortment of merchandise reproductions should be clipped (black and white only). These could consist of TV sets, Fashions, Silverware or hundreds of other categories. Student should pick one category and bring these photos to class on the day the project is started. The larger the assortment, the more freedom the student will have with the layout. If students can supply themselves with glossy photos suitable for reproduction, the project becomes much more authentic. Good line spot techniques should also be clipped and brought to class.

REPRODUCTION PROCESS--Two zinc plates; one combination (black plate) and one line (color plate).

PURPOSE OF PROJECT--(1) This is the first in a series of two-color hand-separated projects involving a key plate and some type of color overlay. <u>It is strictly a training project</u>. The use of reproduction photos alone limits it to this, but there is ample opportunity here to inject into the student some good solid procedure which he can apply to future sample projects. This is the student's first real indoctrination into "key lining" or "art production."

It is typical "pasteup" and as such is extremely important to a commercial student. Accuracy of measurement; extreme neatness in the "little things"--the square corners on a panel, the aligning of copy blocks, the neat cropping of photos, a clean pasteup job, should be stressed constantly.

(2) The mounting and making of an acetate overlay to mechanically reproduce the color areas (tints and solids) indicated on the layout.

(3) The study and technique of layout is continued here with special emphasis on retail layout as a "selling" instrument, also--the problems involved in designing two facing pages to appear as one unit.

PROCEDURE FOR CONDUCTING PROJECT--(1) A lecture on engraving should certainly precede the actual starting of this project. The lecture may well be divided into two parts--one part one day, second part the next. Notes should certainly be taken by students. The lecture should specifically touch on the following points.

a. A definition of "line" engraving, the hows and whys of the "halftone" and combination engravings and the graphic techniques that would comprise these categories (i.e., line--pen and ink, scratchboard, etc., halftone--wash, tempera, photos, etc.) should be listed. Remember to qualify as a "line" cut, the medium must be black and white and the particles coarse enough to be picked up photographically and etched directly into metal.

The fine "halftone" mediums, tempera photos, airbrush, etc., contain no such coarse particles and so the tones must be artificially broken into dots by forcing the light containing the image through the grid on the halftone screen before it registers on the film.

b. A general discussion of the steps in making a plate from the photography through the "staging" and mounting should be covered.

c. The fact that in a multi-color job a plate must be made for each color and the engraving process more or less repeated for each plate: thus the extra cost.

d. During the lecture a number of terms should be defined:

1. Layout--planning and thinking stage for presentation to a client. Not photographed for reproduction. Always made reproduction size. Three functions:
   (a) Helps "sell" the ad to the client by graphically showing him what he is paying for
   (b) Guide for the artist
   (c) Guide for the printer and engraver
2. Key Drawing--"basic art" the illustration board on which type, photos and art are pasted. Usually, but not always, the black plate. The key is photographed for reproduction.
3. Stock Size--standard size sheets of paper as manufactured by the paper houses, 25 x 38 x 42 and 32 x 44 are a few of the many sizes.

The stock size chosen for a job is the one that will allow the greatest number of printings of the particular page size in question--with the least waste.

(NOTE TO INSTRUCTOR: A suggestion might be to put a diagram on the board and show four common page sizes and how they can be cut from a standard sheet without waste.)

In the proposed project (measuring 11 x 17) we can use 35 x 45 stock and get four out of a piece of stock using press sheet (half the stock) size of 22 1/2 x 35.

Any further information instructor wishes to mention to the class may be found in "The Technique of Advertising Production," page 188, Chapter 10, "Planning Printed Matter."

4. Trim Size--actual "paper" size of the publication to which stock is trimmed after printing, 11 x 17 on this project.
5. Working Size--maximum dimensions of the art, usually but not always, smaller than the trim size. 10 x 16 on this project. Each page measures 10 x 7 3/4.
6. Gutter--vertical white margin between two pages in a double page spread or two facing pages.

7. Bleed--If the working size is the same as the trim size (definition--see #4). The key art is made slightly larger, usually about 1/8 to 1/4". This excess is called a bleed. It is later trimmed off and eliminates register problems between the working size and trim size.
8. Register Marks--small crosses (about 1/2" in diameter located on all four sides of the key with 1/2" of the art and exactly half way in each dimension. These marks should be thin, accurate, and be accurately copied on overlay acetate after it is mounted, and before any work is done on the acetate.
9. Corner Marks--small lines used to indicate accurately trim size, and occasionally, screen areas. Usually about 1/2" long, used at corners, kept about 1/8" away from the actual corner. Check for accurate size between corner marks, and make sure job is square.
10. Glossy Photo--a photographic print suitable for reproduction.
11. Glossy Type Proofs--proofs from the printer on a coated stock suitable for pasteup and reproduction.

The lecture should be followed at some time during the project with a written test to insure an understanding of the project and the terms that pertain to it.

(2) Before actually getting started on the layouts, instructor should have students cut two pieces of sketch paper each measuring 11" x 17". These should be placed one over the other, folded in the center. Notice with the fold to the left they will form a small booklet. Pages can be numbered starting with the cover page one and so on to the back (page 8). Notice that pages 4 and 5 are on the same sheet of paper, side by side. The "key drawing" for these two therefore, may be made on the same piece of board. (This is the only time this occurs, for instance, page 1 and 8 would be together, the odd numbers on the right, the even numbers on the left. Page 2 and Page 7 would be made on the same key. The layout, however, would be made in order as we have folded the stock, and if we were to complete all the layouts starting with the cover we would have made a "dummy" for the booklet.

(3) In this project we will layout pages 4 and 5 since they appear together, both in the dummy and on the key drawing. A small booklet of this type is usually just stapled together so it would be possible to work these pages right across the fold, but we will use a 1/2" gutter in ours. Taking some of their photos, plus a headline, sub-headings, copy blocks, a spot drawing or two and a signature, students should work out some small visuals for design only in proportion to working size. When a good idea is apparent from the visual it should be enlarged and roughed in on a piece of layout paper on which the sizes have been marked out (working size of 10" x 16").

Follow procedure already outlined in Printers Materials (Project #5) and other layout projects, in regard to design and typography. Students should be encouraged to make as many roughs and tracings as needed to crystalize the idea into a well designed, easy to read ad. Remember, this ad is in two colors, and from the very early layout stages on, the color should be shown in its specific hue and value. Also, this ad should be designed to read as one unit across the gutter. A headline running from left to right, a color panel running across each page, a very definite and established sequence of shapes repeated on both pages, are all ways of unifying the two pages. The gutter must be left open, so split headlines between words.

The research photos may be used for the illustrations, using as many as needed. Remember, they may be cropped, taken off the background (silhouetted) or the background changed. They may be put into black or screened panels. Color may be used over them or in a shape around them; anything to spice up the design. The color may be used to help show, demonstrate a use for, or help sell the product. The headings, sub-headings, or even the spot illustration may be in color. In any case, students should be encouraged to use their imagination in laying out this ad. A layout technically well designed and executed and professionally presented, will take care of the layout phase of this project.

IMPORTANT! INSTRUCTOR, PLEASE NOTE! Anything that is shown on the layout must be actually produced on the key in this project, including all the typography.

It differs from the Printers Materials project in this respect--although a different size and shape, the key for this project could be thought of as taking up where the Printers Materials left off; after the type had been ordered from the typographer and was returned on glossy stock ready for pasteup. Since, in school, we cannot actually have the type set up, students should be warned not to get too deeply involved with typography. Art type may be used, and if the student intends to use it, he should make up his mind in the early layout stages so that he can rough in his headings from an art type catalogue, available at the Palette or Rex Art Supplies in Miami. Of course, the more different type faces he indicates, the more art type he must buy. He can always hand letter a headline, but a great amount of hand lettering will make an extremely long project out of this. Possibly, if a headline from his research will fit, he may use it. There is always the danger, however, if students are too highly encouraged to use reproduced headlines from their research that it will stifle any creative thinking of their own, and their job will be only a rehash at best of the original research. The typography end of this project is worthy of consideration from a practical standpoint of both instructor and students. The use of photostats may be explained and encouraged for reverses, enlarging or reducing.

THE KEY DRAWING, unlike the layout, is actually photographed, so extreme care is needed in its execution. The key for this job is a typical pasteup.

A tracing of the layout should be made and lightly transferred to a piece of 15 x 20 illustration board which has been marked out for trim size and working size. These measurements should be checked carefully. All key work should be done lightly with a hard sharp pencil. Photos to be silhouetted can be carefully whited out with tempera and brush, and then cut out within this white area. Be careful of these reproduction photos as they are very hard to handle. When pasting them on the key, be sure to cement both back of photo and key, and using a "slip sheet," expose only a small amount of key to photo at first make sure it is square, then pull down slip sheet and smooth out photo as more cement becomes exposed. Make sure these are down right as it is impossible to pull them up again. (NOTE--Professionally, glossy photos supplied by client, or especially taken for the ad, would be used. These, of course, are much easier to work with than the reproduction photos, have no screen pattern, could be retouched and would be easier to clean up.)

Any hand lettered headings may be done on a piece of smooth one ply bristol board, or any good hot press board, stripped off backing (other than the one ply which is thin enough as is) and pasted on the key. Be sure to check with T-square. All glossy type should be trimmed neatly into a rectangle leaving about 1/8 to 1/4" white paper between nearest type and edge. Rubber cement should be lightly applied to back of type and type area on key. Put type lightly in position and square it up. It may usually be adjusted slightly with dividers or point of exacto knife provided type is not forced down too heavily against rubber cement.

After each pasteup is squared up and in position, a clean sheet of sketch paper should be put over it and all cemented areas forced down securely. Keep hand off key as much as possible. Be sure to keep rubber cement off the front of all photos and copy blocks. It is a good idea to cement the backs of all pasteup material on a clean sheet of paper that you are sure contains no rubber cement or dirt to damage photo or type, and brush cement on from the center of the piece toward the outer edge eliminating any up-turned edges. Any illustrations and spot illustrations also may be done on whatever board suits the technique and pasted in position on key. All seams if they are clean will not reproduce, and if they do, the engraver will remove them on the negative. After the pasteup procedure is complete, the key should be thoroughly cleaned up. All rubber cement should be carefully removed with a pickup. Student should go over key from top to bottom, touching it up, cleaning it up and rechecking measurements. When working on completed key always keep clean piece of sketch or tracing paper under hands to avoid perspiration or dirt markings. (NOTE: Professionally, when type comes from the printer it is often slightly wet. It is doubly important here when pasting it down to keep all rubber cement off the front of it, and when removing rubber cement after it is pasted down, be careful not to touch type with rubber cement pickup as it will smear.

The student has now completed his first pasteup of a key drawing. Mention of this fact should be made by the instructor, and also that this procedure is important in commercial art today and that this is not the last exposure the student will have to the pasteup.

THE OVERLAY--Anything that appears in color whether tint or solid on layout will be either drawn or pasted up on the overlay. Anything that appears in black on layout will appear on the key. The overlay is the "color plate." The key is the black plate (This is sometimes reversed when it is an advantage to do so.) By using an overlay you are actually dividing a two-color job into separate drawings which may be photographed separately, a plate made for each and each printed in its respective color. This is a comparatively cheap and popular way of printing a two-color ad. Although there are many types of overlay mediums, the principle is always the same and the medium we will use here is called "amberlith." It comes in large rolls (it can be bought in small sheets), and is red-orange in color (transopaque). This red-orange color photographs the same as black on regular orthochromatic film, resulting in a clean negative, and a "type high" plate. THIS PLATE MAY BE PRINTED ANY COLOR! Don't let the red-orange color fool you. It is merely an overlay medium and has nothing whatsoever to do with the actual color shown on layout, except area and position.

Amberlith comes on its own acetate and is securely mounted on key with masking tape. The key drawing is visible underneath and the areas not in color are carefully cut out and peeled off. (Do not cut too deep).

Before an actual work on the overlay is started, however, the overlay must be registered to the key. Allow an inch or two of clean acetate margin beyond the trim size, by peeling color off this area.

Carefully draw register marks (small crosses) on key 1/4" to 1/2" from edge of art on key, exactly at the halfway point of each dimension. Keep them trim and accurate. These marks need not be any larger than 3/8" to 1/2" in diameter. Carefully copy these marks on the overlay. These help to register the color with the black plate as indicated on layout. Any all tinted areas may be circled later on a tissue overlay and definite percentages indicated to match layout.

Any type or line drawings which appear in color on layout, may be pasted directly on the overlay. The fact that you paste down "black" type with red-orange color areas is negligible, and further proof that they photograph same. They will all be printed in the same color.

Alternate mathod--instead of using amberlith, a heavy matte finish or "frosted" acetate may be used for the overlay. Use the heavy weight. It is fastened to an registered with the key in the same manner, and the color areas are painted on with a heavy black acetate ink. Be sure you work on the "frosted" side. (This acetate is difficult to work on as lines and corners tend to "spread.") Make a special effort to keep work sharp and clean. Any hand lettering and line work, spots, etc., should be done on illustration board, stripped off, and pasted on overlay. Don't worry about white board or seams; they will not reproduce. Once again screened areas and percentages may be indicated on separate tissue overlay.

The amberlith looks a little nicer than the black, is perhaps a little faster, and semi-transparent so the key is visible by both the artist and art director (or client) if he looks over the job before it goes out to the engraver.

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